AmpKit
Rock Tone Effects Suite
Stereo Amp
Stereo Cab
Stereo Effects
Tuner
Tap Tempo
Preset Name
Preset Notes
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Save Preset
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AmpKit is compatible with a wide range of audio interfaces by a variety of manufacturers, so provided you have some kind of connector or box to plug your instrument into your iOS device, chances are it will work. We recommend the official AmpKit LINK HD audio interface from Peavey Electronics, a dock-connected device which provides crystal-clear audio fidelity, zero crosstalk, very low latency, and a host of other benefits including device charging with an optional AC adapter, separate headphone and line outputs, and full Mac support.

Connecting AmpKit LiNK HD

First, plug AmpKit LINK HD into the dock connector of your device. If you're using headphones, connect them to the rightmost 1/8" jack marked with a headphone icon. You can control the headphone volume using the right knob on the side of the LINK HD. If you're connecting powered speakers, a PA system, a mixer, or a front of house setup, use the leftmost 1/8" connector, which is a direct line out. You'll also want to set the internal gain level by playing loudly, and adjusting the left knob until the LED does not light red. A red signal indicates a clipping input, and you don't want that!

Since every guitar pickup is different, it's best to calibrate both of AmpKit's gain controls to your instrument and the Setups you create. To do this, tap the IN/OUT meters at the lower-right of your Setup to bring up the "Input Options" screen. Under **Current Input**, adjust the Input and Output Gain sliders until your loudest playing just pushes into the yellow area of the meters. This setting is saved globally, meaning that however your Setups or Presets change, this setting will always remain the same. Next, repeat the process for the sliders beneath **Current Setup**. This setting is saved on a per-Setup basis, allowing you to customize the gain options for each Setup or Preset you use.

Interface Calibration

If you're having issues with the loudness of your guitar or bass in AmpKit, calibrating your interface can often solve them. Calibration will set AmpKit's own Device Gain settings, meaning just the right amount of your instrument's signal is being provided to AmpKit, meaning it can use it effectively. Let's begin:

- Plug your guitar into your interface, and turn the guitar's own volume control up all the way. Take a look at your interface and see whether it has any gain controls of its own; some interfaces may have physical knobs or sliders on them. AmpKit LINK HD's left knob controls input gain. Consult your interface's user help or manual, and set its gain controls so that if you play loudly, the gain is at a healthy level. In the case of AmpKit LINK HD, your loudest playing should not cause the red light on the device to be lit. If your device doesn't have any gain settings of its own, move onto the next step.
- Open AmpKit and create a New Setup by tapping on the "+" in the upper right corner of the screen.
- Switch off the amplifier, cabinet, and Noise Gate pedal by tapping on each in turn and switching its power off.
- Click on the input meters at the lower right of the screen to open the Input Options panel.
- Ensure that the Input Gain and Output Gain sliders under Current Setup at the bottom of the AmpKit window are both in the middle, at a value of 0.0 dB. Doing so will effectively override the Setup entirely, which allows you to calibrate the Current Input's gain on its own.
- Play your guitar loudly (for example by strumming a fat open E chord!), and adjust the Input Gain control under Current Input until the signal coming into AmpKit (the higher of the two meters, marked "I") is within or just below the yellow bars.
- Now, repeat the previous step with the Output Gain slider beneath Current Input, keeping an eye on the lower of the two meters until it too is within or just below the yellow bars.
- Once calibrated, any further gain adjustments should be made via the Input Gain and Output Gain sliders below Current Setup, which will control the gain added by your Setup or Preset, rather than by your interface.

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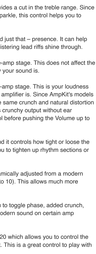
MORE INFORMATION

Info

Tap the Info tab on the iPhone or iPod touch, or the More Information button on the iPad's menu, to find the in-app help system. This document will provide you with a variety of information on how to perform tasks within AmpKit, as well as a Frequently Asked Questions section answering the most commonly asked questions about the application.



News

The News tab is a great way to stay in touch with the latest happenings at Agile Partners. Any useful information relating to AmpKit or our other iOS applications including GuitarToolkit and TabToolkit will be displayed here, allowing you to keep up with the new stuff we're working on!

Our Apps

The Our Apps tab contains information on a range of other applications from Agile Partners. By tapping on any of the applications shown there, you can open a separate page giving more detailed information, as well as a link to view it in the App Store.

Feedback

The Feedback tab is your way to talk to us, and we love it when you do! If you ever come across something in AmpKit that isn't working quite the way it should, you can tap "I found a bug!" to file a bug report with us. If you've thought of something cool that could help make AmpKit a more useful or enjoyable application, tap "I've got a suggestion!" to let us know. You can also subscribe to our newsletter by tapping the newsletter button here.

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GLOSSARY

Amplifier Controls:

Bass is the amount of low-end sound you will hear from the amp. This is your rumble control, and it's great for adding depth, power, or that little extra oomph!

Mid controls the middle range of frequencies – the sound between the bass and treble. Each amp's mid control will adjust a different range, so these are great for providing unique presence and thickness.

Treble is the high end output of the amp. Treble controls the biting, snarling nature of the sound, and adjusting it on any amp has huge power to bring sounds right into the foreground, or allow them to blend with others.

Top Cut is a control found on the Vintage Brit, which provides a cut in the treble range. Since this amp's output is renowned for having a brilliant high sparkle, this control helps you to tame it in certain situations.

Presence is an added treble-range boost designed to add just that – presence. It can help you dominate a stage or a recording, and makes those blistering lead riffs shine through.

Drive / Pre controls the amount of gain applied at the pre-amp stage. This does not affect the volume of the output, but it affects how distorted or heavy your sound is.

Volume controls the amount of gain applied at the power-amp stage. This is your loudness control, and adjusts how loud the output coming from the amplifier is. Since AmpKit's models are authentic, pushing the amp volume higher causes the same crunch and natural distortion that would occur with real tube amplifiers. If you want this crunchy output without ear damage, we recommend lowering the Output Gain control before pushing the Volume up to 10!

Resonance is a control unique to Peavey's amplifiers, and it controls how tight or loose the amp's output is in its mid to bass frequencies, allowing you to tighten up rhythm sections or make lead riffs much bigger.

Texture allows the Peavey ValveKing's output to be dynamically adjusted from a modern class A/B power amp (set to 0) to a vintage class A (set to 10). This allows much more freedom in creating tones with this amp.

Crunch / Bright / Modern / Fat These controls allow you to toggle phase, added crunch, added 'fatness' distortion, added brightness, or a more modern sound on certain amp channels.

Damping is a three-way control unique to the Peavey 3120 which allows you to control the tightness of the amp's output between loose, mid, or tight. This is a great control to play with for different rhythm and lead tones.

Reverb simulates a virtual environment that your modeled amplifier is placed in. It's a great way to give your lead riffs or solos more of an epic feel, and is also a must for any clean or finger picked riffs.

Feedback is a control found on the American Acoustic amplifier. It's a unique control which allows you to handle any feedback electro-acoustic guitars may produce.

Phase is a control found on the American Acoustic amplifier. It allows you to invert the phase of the incoming signal, which can help you to reduce buzzing or feedback that some electro-acoustic guitars may produce.

Dynamic is a control found on the American Acoustic amplifier. It allows you to control the frequency dynamics of your sound, shaping and equalizing in a subtle way that is truly unique to this amp.

Decade is a switch found on the Fargen Olde 800 and works as the amplifier's channel selection switch. Choose from three unique decades in rock history, the '60s, '70s, and '80s.

Hi is a switch found on bass amplifiers such as the Trace Elliot 1215 and Ashdown ABM 900. It allows you to switch on or off a hi-impedence mode, depending on whether you are using an active or passive bass guitar.

Shape is a control found on bass amplifiers, which applies a preset equalization curve to the output of the amplifier, designed by expert engineers to give a perfect-sounding bass every time.

Valve, Valve Blend, and Valve Drive are switches found on bass amplifiers such as the Trace Elliot 1215 and Ashdown ABM 900. They allow you to add natural-sounding valve overdrive, then control its level and balance.

Subs and Harmonics are switches found on the Ashdown ABM 900. They allow you to add octaved harmonics below your played tone to create extra-thick bass with additional rumble. The Harmonics slider controls the amount of this value that is added.

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Microphones:

Condenser and **Dynamic** microphones are available in AmpKit. Condensers are generally more sensitive, meaning they will pick up more subtle nuances of play. Dynamic mics are generally more rugged, designed to capture sounds outputted at much higher volumes.

On Axis, **Off Axis**, and **Distant** are are the three positioning options available for microphones. On Axis means the microphone is placed at a right angle to the cabinet, directly in front of the speaker cone. Off Axis means that it is placed off to one side, between the center and the border of the speaker. The Distant microphone position places the microphone at a distance of 50 centimetres from the cabinet.

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Distortion Pedals:

Gain controls the amount of added distortion that your pedal will apply to the sound from your guitar before it goes into the amplifier.

Tone is an equalization control which allows you to add (higher values) or subtract (lower values) additional treble to the distorted sound.

Level controls the amount of sound from your guitar which the pedal allows to go out into the amplifier. You can use this as an additional way to reduce the volume of the overall output.

The **Rocktron Zombie Rectified Distortion** pedal offers asymmetrical distortion. Using the **Stare** control, you can adjust this symmetry – think of it as a width control, it causes the distortion to sound thicker and closer to the listener. The **Scream** control adjusts the amount of distortion that is applied, and **Louder** works as a level control.

The **Rocktron Cottonmouth Fuzz** pedal has a large number of unique controls, making it a hugely versatile pedal. The **Low**, **Mid**, and **High** controls work as a full three-band equalizer. **Spit** controls the cycle time of the fuzz effect, **Strike** enables you to control the attack speed of the fuzz effect, and **Venom** controls the amount of sustain applied to the distortion. **Bite** is the overall drive control, and **Level** controls the output volume of the pedal.

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Time-Modulation Pedals:

Speed , as the name suggests, controls the speed of the modulation effect. This is a very noticeable control and in all pedals that use it, it provides a very wide range of options for subtle or overwhelming modulation.

Depth takes your speed setting, and controls just how far the chosen effect will modify the sound. Depth differs when used in chorus, phasing or flanging pedals, but coupled with speed, it gives total control over the effect.

Low & High are two controls available on the Ensembly chorus pedal which allow you to add bass or treble to the chorused repeats of your playing.

Color is a control available on The Lone Flanger, which provides subtle EQ widening. Turn it low for wider equalization of the flanged effect, turn it high to focus it more.

Level is a control available on the Vibrango and Phunk Phaser pedals which controls the pedal's output. It can be used to provide a volume cut to the rest of the pedal chain into the amplifier.

Effect Level is a control which balances the dry sound (that is, your guitar's unprocessed tone) and the wet sound (the sound modified by the pedal). Use it to control the amount of the effect that can be heard.

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Pitch-Modulation Pedals:

Echology also adds a **Time** control which allows you to adjust the amount of time the sound reverberates for, as well as the Space selector, which allows you to select between four different simulated environments.

D-Delay includes a **Feedback** control which controls the amount of delay caused by the existing delay. At maximum, the repeats will continue almost forever! The Delay control sets the exact repeat time within the Mode, which has seven different lengths and types of delay to choose from.

Octapus features **1st Octave** and **2nd Octave** controls which allow you to set the amount of those octaves you would like to hear. The **Dry** control adjusts how much of the original, unaltered tone is balanced with the octaves.

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Other Pedals:

The Noise Gate allows you to filter unwanted hum, feedback, or noise without causing unwanted change to your guitar's natural qualities. The **Threshold** control sets the level of noise needed before the gate kicks in, and the **Decay** controls the speed at which the suppression occurs.

The Juicer is a compressor which brings down the level of louder tones while increasing the level of softer ones, allowing for greatly increased sustain. The **Sustain** control alters this balance, the **Release** control adjusts how quickly the removal of the compression occurs once the signal changes.

EQ Monster is a graphic equalizer. It allows you to boost or cut ten guitar-specific frequency bands which cover bass, mid, and treble. You can add or cut 12 dB to each band, as well as control the overall **Level** output.

Wahba Doo is a wah pedal with three unique modes. **Tilt** mode allows you to use the Tilt Lock and Tilt Switch to physically move your device forward and back to control how 'open' the wah gate is. Its **Type** control allows you to select between a low, high, or band-specific wah type. In **Auto** mode, the pedal works as an Auto-Wah, opening and closing according to the speed and depth controls. In **Envelope** mode, it functions as an envelope filter, opening and closing the wah sound depending on how hard you pick the string. The **Sensitivity** of this mode can be tweaked to ensure the wah is only noticeable when you want it to be.

The **Sonic Edge Tumbleweed** is a combination boost and compressor pedal, and both of these effects can be enabled simultaneously or independently. The **Boost Mode** selector has three distinct settings, Cali, for an American-style boost, Brit, for a British-style boost, and Jazz, for a more subtle jazz flavor. The amount of **Boost** applied can be adjusted via the slider, as well as the amount of **Gain** applied. The **Compressor** can also be toggled on and off, and the **Sustain** control determines how much compression is applied to your signal.

The **Acoustic8** is an acoustic simulator which allows your electric guitar to mimic the sound of a range of acoustics. The **Mode** control allows you to select between four available models, while **Body** and **Top** control the low-end and high-end respectively. This pedal also offers a great-sounding built-in **Reverb**.

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Recording / Re-Amping Terms:

A **Session** within AmpKit is an individual recording. When you make a recording, a new Session will be created within the Recordings tab containing that audio. The Session stores both the direct signal from your guitar (the dry recording), as well as the signal processed through your Setup (the wet recording).

A **Dry Recording Input** (as seen on the Recordings tab) is a pre-recorded piece of dry guitar audio which you can run through an amp, just like you were playing it on your own guitar. AmpKit ships with five different example inputs, you can upload your own via the web interface, and more are available to download from the AmpKit website.

A **Backing Track** is a piece of audio that you can jam along with or rehearse to. AmpKit ships with nine different backing tracks, each available in multiple permutations of just drums, drums and bass, and a full backing band.

Re-Amp Setup is the first of AmpKit's two re-amping modes. It allows you to take the dry version of a recording you have already made, and re-record it through a new Setup or Preset.

Live Re-Amp is the second re-amping mode. It allows you to construct a new Setup 'on the fly' and to have manual control over the parameters of your Setup during the re-amp. Want to flip on a distortion pedal half-way through a riff? Want to perfect that tilt wah when your hands aren't full of axe? This is the way to do it!

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